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STANFORD CENTER FOR RESEARCH
AND DEVELOPMENT IN TEACHING

Technical Report No. 1A

Performance Criteria for the Foreign Language Teacher

Robert L. Politzer

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STANFORD CENTER FOR RESEARCH AND DEVELOPMENT IN TEACHING

Performance Criteria for the Foreign Language Teacher*

The performance criteria which are enumerated and briefly discussed in this booklet represent an attempt to describe the essential features of the performance of the good and experienced language teacher. They are based on the observations and experience of the individuals who have elaborated these criteria and they are meant to serve at least three related purposes.

(1) Research: The criteria are in a sense a series of hypothesis. They must be regarded as tentative until they are validated by further research. If the criteria are used for evaluation of teaching, not only their validity but above all their reliability must be established.

(2) Evaluation: The criteria can quite obviously be used for the purpose of evaluating the performance of a teacher. Although their validity and reliability are, as stated above, subject to further research, they do represent the census of a group of experienced teachers, and they do describe the performance to be evaluated in great detail.

(3) Training: The criteria are, of course, also a training instrument. The beginning teacher can be quite specifically trained to perform according to the criteria -- and can be evaluated in terms of precisely the criteria which have been used in his training. The performance criteria are, as a matter of fact, Part III of the syllabus for the training of language teachers. (1) Applied linguistics, (2) language review, and (3) the performance criteria are combined into sample lessons showing the practical application of these three strands of the preparation of the foreign language teacher. (At the time of the publication of the present version of the performance criteria, only the French version of the training syllabus is available.)

The concept of establishing specific performance criteria for the training of teachers is an essential feature of the Stanford Teacher Education Program where it was evolved under the direction of Professor Dwight Allen. The Performance Criteria for the Foreign Language Teacher represent, in a sense, the adaptation of the performance criteria concept to a specific subject matter with its very specific problems. Since the majority of the foreign language teachers trained in the Stanford program are teaching the first or second levels of an audio-lingual type of approach, the performance criteria are, no doubt, influenced by the fact that they are based on experience derived primarily from those levels of instruction.

III b

The first version of the criteria was elaborated by Robert L. Politzer in collaboration with the Stanford supervisors in the Stanford Teacher Education Program: Marcelle D'Abbracci, Norman Jonath and Louis Weiss. The present version has been slightly revised by the undersigned during the 1966-1967 academic year.

Stanford, California
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Robert L. Politzer
Diana E. Bartley

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Sample sheet for: Evaluation of Classroom Performance

Teacher: Jane Smith

Evaluator: Robert L. Politzer

Date: November 6, 1967

Performance	Grade ¹	<u>Comment</u>	
		positive	negative
1. Audio-Lingual Activity	6	(e.g. 1, 4)	6a, 7b
2. Presentation of Basic Material			
3. Teaching of Structure	9	1, 2, 6	
4. Teaching of Pronunciation	7	1	3, 5c
5. Teaching of Sound-Letter Correspondence			2
6. Teaching of Reading			
7. Teaching of Culture			
8. Using Visual Aids			
9. Use of Electronic Equipment			
10. Making Homework Assignment			
11. Testing			

¹Grade on a scale of 10 - 0: 10 performance by a very superior teacher
5 average

Comment on all types of performance that you observe -- grade only those which were a substantial part of the class activity (at least about 10%.)

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I. MANAGEMENT OF AUDIO-LINGUAL ACTIVITIES

The teacher:

1. Makes sure the class knows the kind of response required (Repetition, rejoinder, questions, answers, etc.).
2. Is the center of attention except in cases in which the nature of the activity dictates otherwise, (e.g., chain drills).
3. Maintains a balance of group and individual response.
 - (a) Calls for choral response periodically to insure attention and participation of entire class.
 - (b) Calls on students at random so that all students are obliged to remain alert.
 - (c) Takes advantage of volunteer responses when they will serve to speed up or enliven the activity.
4. Rewards correct response by smile, gesture, or word.
5. Handles incorrect response in a positive manner.
 - (a) Avoids embarrassing the student.
 - (b) Elicits correct response quickly from the group, another student, or supplies it.
 - (c) Offers first student another chance after a reasonable amount of time.
6. Handles undesirable attending behavior properly.
 - (a) Does not stop classroom activity to reprimand or argue.
 - (b) Converts disruptions into learning experiences.
7. Handles student questions properly.
 - (a) Conducts class so that questions are rarely necessary.
 - (b) Insists that questions be asked in the foreign language when possible.
 - (c) Answers only legitimate questions relative to the activity.
 - (d) Includes the entire class when answering questions.

I. MANAGEMENT OF AUDIO-LINGUAL ACTIVITIES

1. Audio-lingual activities consist largely of various types of spoken responses to a variety of stimuli. The efficiency of the audio-lingual activities thus depends, to a large extent, simply on the number of responses which the pupils (in chorus or individually) make during a given period of time. Time consumed by faltering, silence, questions as to the nature of the required response, lengthy explanations of what the pupil is supposed to do, etc. represents time wasted. In order to conduct audio-lingual activities efficiently, the teacher must know how to give, in a minimum of time, perfectly clear explanations and directions as to what is required. Instead of giving a lengthy explanation, the teacher can often demonstrate and model the first few stimulus-response exchanges of a drill himself. He can also, at the beginning of the course, spend some time explaining carefully and with illustrations the types of drills that will be used in the course and how they will be conducted. Once these explanations are given and understood, he can simply refer to the type without having to go over the whole explanation again. Types of drills and specific activities can become associated with specific names, numbers or even hand signals so that a very brief signal (verbal and/or visual) identifies for the pupil quite unambiguously just what the nature of the audio-lingual activity is. For example:

Teacher makes a statement and points to the pupil:
Repetition.

Teacher makes a statement, then a circular motion with his right hand: Choral repetition.

The teacher makes a statement, then makes a motion indicating a question mark (or puts a question mark on the board) then makes a circular motion: Choral response transforming the statement into a question.

2. The nature of audio-lingual activities requires that the teacher has at any and all times complete control over the class activities. His role is not unlike the one of the conductor of an orchestra who must ensure complete and correct participation. Even when individual responses are called for, the whole class should be responding silently (silent response can be indicated through facial expression). The teacher must thus be the center of attention and the source of all activity. Only on very rare occasions may this role be abandoned, for instance, when the teacher arranges for student responses as reactions to stimuli provided by other students (chain drill, enactment of a dialogue, etc.).

Just as in the case of the orchestra conductor, being the center of the activity may necessitate certain specific physical arrangements. Whenever possible, the class should be arranged in a semicircle with the teacher in central position. If such arrangements are impossible, the teacher can move around the classroom during drill activities in order to retain control over all sections of the class.

3. As stated above, maximum efficiency in the conducting of audio-lingual activities demands that all pupils respond all the time, regardless of whether the response called for is individual or choral. The best way of assuring such pupil participation is to switch back and forth between individual and choral responses and to give the stimulus sentences or cues to the class before indicating what kind of response is called for and who is supposed to make it. Certain pitfalls of conducting audio-lingual activities may be pointed out in connection with this statement. One error consists in relying exclusively or excessively on individual responses. This technique has the disadvantage of not giving the poorer or shyer student the opportunity to learn by responding as part of a group (and by following the lead of the better pupils as he does so). Another error is excessive or exclusive reliance on choral response. The danger here is that choral responses mask individual errors and problems and may, of course, give some pupils the opportunity of withdrawing or slackening. Knowing that they will not be asked to perform individually, they may withdraw from the activity altogether. A third error is indicating the type of response (choral or individual) or the pupil required to give the response before the stimulus or cue is given. The result of this procedure may be that those who know that they will not be asked to respond will no longer pay any attention to either the cue or the following response. The same undesirable result may, of course, be achieved by any procedure in which the students are called upon according to a rigid, prearranged order (seating arrangement, alphabetical order, etc.).

As soon as a cue is given or a question is asked, there may be students who will "volunteer" for the response. Volunteers should be called upon often enough not to discourage volunteering altogether. Obviously, in situations in which the pace of the class is slackening, the volunteer can be used to speed up tempo. (The teacher rewards the volunteer not only by asking him to respond but also by asking the entire class to repeat his response. Thus his voluntary response -- if correct, of course, -- serves as a model for the entire group.) As the same time, however, the teacher must be careful not to rely excessively on volunteer responses. In so doing, he runs at least two risks.

First, he gives up, in a sense, his position as leader of the class. The activity fast becomes the monopoly of the few volunteers and the teacher will find it difficult to engage the others in the activity. More dangerous, however, is the risk of complacency. By depending too much upon the response of volunteers, the teacher may delude himself as to the achievement of the class as a whole.

4. In the stimulus-response activity taking place in the classroom, it is essential that correct response by the group or by individuals be rewarded quickly and unambiguously. Such reward may take the form of a smile, gesture or word. What is called for is not so much an indication of personal satisfaction or joy on the part of the teacher, as an unambiguous signal that, in fact, the response was correct. If this indication does not follow, then its very absence will become one of the indications that the response was incorrect.
5. If incorrect responses occur, they must be handled quickly in a manner which recognizes that they, too, are simply part of the pupils' learning experience. If the incorrect response comes from the group, then the teacher must model the correct one and ask the group to repeat the model. (An incorrect response by the whole group is, of course, an indication that something is quite radically wrong -- either the teacher's explanations or his expectations.) If an individual responds incorrectly, the correct response can be quickly supplied by the teacher, another pupil or, preferably, the whole group. The teacher will then give the pupil who had responded incorrectly another chance to make the same or a similar response correctly. Depending on the teacher's judgment of other factors (whether the pupil is naturally eager, shy, hard-working but of low aptitude, etc.) he will adjust the amount of time between the correction supplied by others and the pupil's second attempt at a correct response. In no case, however, should a pupil be embarrassed by being singled out for reprimand or by being obliged to make several repeated and unsuccessful attempts to respond correctly.

Such attempts to force a correct answer from a single student will not only be embarrassing to the student himself but will also result in the breakdown of the group activity and loss of interest on the part of the rest of the class, since the teacher is obviously engaging in an activity of concern only to himself and one individual. Lack of response on the part of individual pupils should be handled in a manner similar to incorrect response. In other words, the correct response is supplied by others and the pupil gets another chance. (Continued absence of any response or continued

incorrect response on the part of individual pupils are matters to be taken up in private conference with these pupils.) There are, however, hardly any cases in which either of these situations justifies the teacher's "dropping" the pupil from any activities by no longer addressing individual questions or cues to him.

6. Obviously, the teacher cannot allow individuals to disrupt the classroom activities by various types of behavior (often designed to accomplish just that purpose). At the same time, however, he cannot let disruptive behavior go unnoticed. The lack of any definite reaction on the part of the teacher will only encourage the pupil to continue disruptive behavior, perhaps in even more disruptive and forceful ways. When disruptive behavior (e.g., pupils talking to each other, paying attention to events outside the classroom, making noise with a pencil, etc.) occurs, the teacher can follow two strategies: (a) He can go on with the classroom activity but take notice of the disruptive behavior by facial expression, gesture, etc. Hopefully, this quick, silent, but unambiguous communication that the behavior has been noticed and reprimanded will stop the pupil from pursuing it further; (b) he can take official notice of the behavior and utilize it for a language learning experience. For example, the reprimand can be made in the foreign language (preferably utilizing a pattern which has just been drilled). If the pupil is talking out of line, making noise, sleeping, etc., the attention of the class can be drawn to him by asking in the foreign language what he is doing. The answer (supplied by the teacher if necessary) can be incorporated in the pattern drill which is going on at the moment. (All of this can be done in the best of humor so that the offending student is not overly embarrassed.) This second way of handling disruptions is particularly applicable if the latter are not caused by individual students but by events outside the teacher's control (e.g., an announcement made over the loudspeaker, workmen making noise in the hallway, a bee buzzing in the front row, a stray dog wandering into the room, etc.). Converting such disruptions into language-learning experiences which are preferably integrated with the lesson, demonstrates to the pupils that the teacher and his purposes are in absolute control of the situation. Obviously, neither of these two methods of dealing with disruptions or undesirable pupil behavior may work with pupils who are real, genuine "behavior problems." Such cases will probably have to be dealt with in consultation with the principal, vice-principal or guidance counselor. Their handling does not involve the language teacher (in his role as a subject-matter specialist) and will thus not be discussed in this context.

7. To discuss the problem of the handling of student questions III 6
in a context of "disruptive behavior" may surprise some.
However, we must keep in mind that there are basically three
types of questions:

(1) Those which the pupil asks because the teacher wants him to ask them -- because his curiosity has been deliberately aroused. These questions are, of course, both legitimate and desirable.

(2) Those which are asked because the teacher failed to give an adequate explanation. These questions are legitimate and undesirable.

(3) Those which the pupil asks because he wants to assume control of the class, disrupt the classroom procedure, etc.

Within the context of audiò-lingual activities, the last two types of questions loom larger than the first. It may, of course, happen that the teacher may want to "manoeuver" the pupil into a situation where his curiosity is aroused so that the teacher's explanation comes as a result of the pupil's desire to "find out." The typical situation of a teacher-induced question will arise in the presentation of contrastive patterns. The teacher may model, let us say, sentences of the type: creo que usted tiene razón (indicative in the subordinate clause) in contrast to sentences like: no creo que usted tenga razón (subjunctive in the subordinate clause) in order to provoke the question: "Why do we use the indicative in one type of clause and not in the other?" However, except in these relatively rare cases in which the teacher wants the question to be asked, questions asked during audio-lingual activity will indicate that the explanations or materials furnished by the teacher have been insufficient. Explanations and instruction must thus be clear and sufficient so that questions of type (2) mentioned above occur only rarely. Questions of type (3) -- the illegitimate type -- should not be answered at all, but rather handled with a quiet remark that the question is out of place, that the pupil should ask it after class, etc. Ground rules as to which questions are legitimate and which are not should also be clearly established. In general, we endorse the notion that the student should be familiar with the construction of the sentences which he is learning and understand the contribution which each word is making to the meaning of an utterance. If the teacher follows this principle, constructions should be explained as they occur and pupils' questions as to the function of individual words within the construction should be considered as legitimate questions. If, however, the teacher follows the principle, endorsed by some, that at a certain phase of instruction there

is no need for the pupil to understand the exact contribution and meaning of each word, then it should be made crystal clear why questions like: "What does this word mean?" "What does this word do?" etc. will not be considered legitimate and will not be answered. Ground rules for asking questions should also include some principles as to what kind of questions (if any) may be asked in English. In general, questions should be asked in the foreign language. Insistence on questions in the foreign language will not only reduce the number of "illegitimate" questions but will also keep the class from slipping unnecessarily into English. To this end, the main foreign language patterns involved in asking questions ("What does this mean?" "I don't understand. . ." etc.) can be taught early in the course.

Finally, the teacher must keep in mind that asking of questions by individual students should never lead to the teacher abdicating control of the class or to the breakdown of the initial teacher-centered unity of the class. A legitimate question worth answering should, almost by definition, be of interest to the class as a whole. Thus, while the question may come from an individual, the teacher's answer must be clearly directed to the whole class. One good way of immediately involving the class in a question-answer exchange is to make a "teacher's question" out of a "pupil's question." Instead of simply answering the question, the teacher readdresses it to the class or to another individual.

II. PRESENTATION OF BASIC MATERIAL

The teacher:

- 1. Models and drills basic material.**
 - (a) Exposes students to sufficient number of teacher/tape repetitions.**
 - (b) Breaks down long utterances into convenient segments.**
 - (c) Maintains correct pronunciation, intonation and stress pattern.**
 - (d) Elicits different types of student responses (e.g., individual, group, sub-group. See Management of Student Behavior.)**
- 2. Establishes the meaning of new material.**
 - (a) Uses pictures, realia and available human resources.**
 - (b) Uses familiar structure and vocabulary.**
 - (c) Uses English equivalents when necessary.**
- 3. Provides variety of cues to elicit basic sentence.**
 - (a) Pictures, realia or human resources.**
 - (b) Foreign language utterances.**
 - (c) English utterances.**
- 4. Elicits variations of basic sentence.**
 - (a) Substitution of familiar lexical items.**
 - (b) Expansion.**
 - (c) Change of subject and/or tense.**

II. PRESENTATION OF BASIC MATERIAL

The student speaking a foreign language goes through what might be called a "manufacturing process." He remembers patterns and structures which he has learned and uses these patterns as the "new material" out of which he manufactures the sentences which he wants to form. The goal of language instruction is to make the manufacturing process (which consists of transforming and/or substituting into sentences) as rapid as possible until the student reaches the rapidity of unconscious performance which characterizes the native speaker. But the prerequisite for the manufacturing process itself is the existence of first-class "raw materials." In other words, the student must know as fluently and as accurately as possible an amount of basic material with which the manufacturing process may be performed.

1. The modelling and drilling of basic materials is, therefore, a necessity of language instruction no matter what the specific method employed in the course. Perhaps the most important factor to be kept in mind is simply that the student must have ample opportunity for the acquisition of raw material. The saying of a few sentences by the teacher, a few random repetitions by the students will not incorporate the materials to be learned into the available stock of "raw material." If the "raw materials" are a dialogue, every sentence in the dialogue must be repeated several times. If the raw material is the discussion of a reading selection, then the answer must be modelled and elicited several times until they become a part of the automatically available responses on the part of the student.

The modelling of materials is itself a procedure that must be approached with great care. Most well-written textbooks will, of course, avoid the presentation of basic materials which are too complex in structure to be easily learned by the student. But even structurally simple sentences may be too long to be remembered easily by the student. The memory span varies, of course, with individual students, but even with the most gifted student it will be considerably less than with the teacher who is familiar with the language. The teacher must therefore be careful to present for repetition only utterances (or segments of utterances) which the student can handle, but they must then be reassembled so that the student has the opportunity of saying the complete utterance after he has learned the component parts.

The breaking down of longer utterances into small segments poses the problem of maintaining correct pronunciation, intonation and stress throughout the presentation of basic materials. It is difficult to pronounce a segment of an utterance without distortion, yet the teacher must be careful to model the segment with the intonation and stress that will apply when the total utterance is learned. (It is precisely at this step that the tape recorder can be most effective. An utterance can be segmented without distortion and repeated unceasingly on magnetic tape. The tape recorder can provide variety as well as the opportunity for the teacher to move about the room and listen to the students while they are repeating after the taped model.) Other, more obvious, errors to be guarded against are simple mispronunciation, inappropriate intonations (due to constant repetition of the material by the teacher) and overemphasis on elements which the teacher thinks are grammatically important.

During the modelling and repeating of basic materials, it is especially important to vary the type of student response. Since the learning taking place is primarily one of "echoing" responses, choral repetition can, of course, be used a great deal. At the same time, it should not be used to the exclusion of other types. Asking for responses from subgroups (e.g., one row only, girls only, one part of the room, etc.) and from individuals not only provides an element of variety, it also gives the teacher the opportunity to check participation and accuracy.

2. In order for the basic materials to be useful in a "communication" manufacturing process, they must mean something to the student. A dialogue or paragraph which has been memorized without comprehension is fairly useless in any further language-speaking experience (even though the student may be perfectly capable of reciting the entire material upon command). Unless the student knows what the basic material means, it cannot possibly become the basis for construction and self-expression. The meaning of the basic material must, therefore, be supplied in the learning process. How best to supply the meaning of basic materials is a debated point in methodology. The advocates of the "direct method" insist that the meaning be supplied through realia, pictures, dramatization or through the foreign language, using, of course, only the vocabulary and structure with which the student is already familiar. The rationale behind the "direct method" approach is that the elimination of English during the process of acquisition of basic material will minimize the interference coming from English and will establish for the student habits which will

enable him to associate concepts directly with foreign language symbols without going through the intermediary of his native language. Some experienced teachers, however, find that rigorous adherence to a direct method approach may become difficult and uneconomical at times and prefer to establish meaning through giving English equivalents. The recommendation made here is to avoid using English regularly as a means of establishing meaning (to avoid forcing the student into the habit of approaching all of his foreign language via English) but to have recourse to it in those cases in which the direct method approach turns out to be extremely complicated or unfeasible.

3. In the process of teaching basic material we can never lose sight of the fact that the acquisition of the material is not the goal in itself. It is "raw material" to be put to work and must be available when needed. One of the prerequisites of availability has been noted already, namely comprehension of meaning. Another factor associated with availability is the number and variety of cues that have been used in the learning of the material. If an utterance has been learned only as the response to a single cue, then it is quite likely that it may never be recalled except in response to that particular cue. If the utterance has been "overlearned" in connection with a response-linked cue it may indeed become very difficult to tie the utterance to any other cues or stimuli. Sentence 5 of a dialogue, reproduced continuously in response to sentence 4 may become completely unavailable unless sentence 4 is said first. This situation is not unlike that which one experiences quite often if one tries to recall a line of a poem. The entire poem must be recited until one gets to the line one wants to remember. Each line of the poem has been overlearned as a response to the cue of the preceding line. In order to avoid this kind of one-sided "freezing" to a single specific cue, a great variety of cues must be used to elicit the same response. The greater the variety, the greater the probability of recall of the response in a given situation. A basic utterance should, therefore, be associated with (cued by) a picture, an action, a question, a foreign language equivalent or even an English equivalent. The English equivalent (unless we want to adhere to the "direct method" doctrine) is perhaps the cue most likely to be associated with the utterance in the situation of eventual need. Thus a sentence like Hace buen tiempo hoy (It's nice weather today) could be cued by a picture of the sun shining, by a question ¿Qué tiempo hace hoy? ¿Qué es el contrario de "hace mal tiempo"? or simply by It's nice weather today.

4. Immediately after (or even during) the process of teaching the basic material, there should take place exercises which demonstrate to the student the ways and means of utilizing this basic material for the creation of new and different utterances. Whenever possible, the student should be made aware of the patterns of basic utterances through exercises in which different lexical items are substituted in the basic sentence. After the student has grasped the fact that the basic utterance is not simply a sentence but represents also a pattern which can be used to "generate" numerous sentences, variations of the basic pattern itself may be introduced. The basic pattern may be expanded by the addition of new elements or may be slightly modified by such grammatical manipulations as tense changes, changes in number or person of the subject, etc. To illustrate: a sentence like Hemos ido al cine could
- (a) become the basis of a substitution exercise in which al cine is replaced by al teatro, a la escuela, etc.
 - (b) be used in an expansion exercise in which elements like ayer, con nuestros amigos, etc. are added to the basic sentence, perhaps in response to questions like cuándo, con quién, etc.
 - (c) be transformed by the use of different person or tenses in response to questions like: ¿Vd. solía ir al cine el año pasado? ¿Irás Vd. al cine mañana? ¿Su hermana va al cine también?

III. TEACHING OF STRUCTURE

The teacher:

- 1. Choses the model sentence carefully so that the pattern being presented is clear.**
- 2. Uses appropriate gestures and/or visual materials to help set the pattern.**
- 3. Models and repeats sufficiently for the class to grasp the pattern and provides for the appropriate amount of student repetition.**
- 4. Explains the mechanics of new drills carefully so that students may know what is expected of them.**
- 5. Employs a variety of cues (e.g., pictures, words, gestures, phrases, realia, classroom environment).**
- 6. Employs an appropriate variety of drills (e.g., repetition, substitution, transformation, expansion, communication).**
- 7. Maintains correct pronunciation, intonation and stress and insists that students do the same.**
- 8. Maintains a well-paced tempo.**

III.

TEACHING OF STRUCTURE

One of the most important activities of the language classroom is the teaching of language structures and, along with it, the so-called "pattern practice" exercises. Before discussing in some detail the desirable ways of teaching structure and conducting pattern practice, some of the assumptions underlying those activities must be clarified. Leaving aside more complicated and precise linguistic definitions, we can state that sentences which exemplify or follow the same grammatical construction are all examples of the same pattern. Thus the sentence: "The boy knows the answer" follows the same pattern as the sentence: "This child understands our problem" (namely determinor, noun, verb, determinor, noun). No single sentence can be said to be a "pattern." The "pattern" is the grammatical construction which is behind the sentence and which is capable of being behind (of "generating") an infinite amount of sentences. The goal of the teaching of structure and of pattern practice, then, is not to teach a large number of sentences, but to teach the pupil the patterns which are capable of producing the sentences while at the same time giving practice in the actual process of using patterns for sentence production.

In actual practice the teaching of structure and pattern practice take the form of the student performing certain operations (substitution, transformation) on a sample or model sentence the pattern (grammatical structure) of which he clearly grasps and understands. The first step in the teaching of structure, then, is to provide model sentences the meaning and pattern of which are clearly understood by the pupils.

1. The model sentences should then be chosen in such a way that they really represent the pattern. Preferably, the model sentence should be made up largely of familiar lexical items so that the student is not faced with the problems of learning new vocabulary and a new pattern simultaneously.
2. The meaning of the sentence which serves as the base of the pattern practice must thus be clear to the student. This meaning can be made clear through gestures, visual aids and, if necessary, explanation in English.
3. Lengthy grammatical explanations in English are usually of very little help -- though a short explanation clarifying the grammatical principles or structures may at times be helpful. In general, however, it can be said that accurate presentation

of the pattern is more efficient and more important than grammatical explanation. Thus a pattern underlying several sentences can be made clear by putting the sentences on the board and using visual diagramming (e.g., lining up vertically those parts of the sentences which represent the same element of the pattern). What is important is to keep in mind that the model sentence or sentences must be mastered (understood and remembered) in order to serve as basis for pattern practice. The initial phase of pattern practice must include a sufficient number of repetitions on the part of the student until mastery of the model is achieved.

4. Pattern drill itself is, as stated above, essentially an exercise in "manufacturing" new sentences from a model and through a model process. Thus the prerequisite of efficient pattern practice is that the student understands clearly just what he is supposed to be doing during the practice session. Lack of understanding on the part of the student will have two undesirable results: (1) he will fumble during the practice process itself (since he will be unable to give the desired response) and lose time in trying to figure out what the response is supposed to be; (2) he will not be able to achieve the real aim of the practice process, namely the use of the sentence-building procedure which is being practiced as a device to form sentences of his own.
5. The goal of pattern practice is then eventual recall of the pattern (and of the "manufacturing process" tied to it) in a situation of future need. We have already stressed that this recall is more likely to occur if the pattern and the pattern practice process is originally linked with a variety of stimuli rather than just one. The teacher must thus try to link the model sentences as well as the variations of the model sentences with a variety of stimuli and cues. Just as the model sentences can be produced upon various cues (questions, pictures, English equivalents, etc., see "Presentation of Basic Materials") so the pattern practice itself can be cued by the same variety of stimuli. Thus a substitution in a basic pattern can be cued by words, gestures, pictures, realia, classroom environment, etc.:

Basic Sentence:

I like this book very much.

Word Cues:

picture, idea, suggestion.

Realia:

Hold up a picture, book, fountain pen, etc.

Gesture in classroom environment:

Point to yourself (I), some other student (you), a picture of a person (he).

6. The recall and use of the pattern are, of course, also more likely to occur if the pattern is associated with or can be derived through a variety of processes rather than just one. Good pattern practice, then, uses a variety of devices. It must, of course, start with the repetition type of exercise which leads to the retention of the model and of the pattern itself. Then, however, the pattern can be practiced through substitution in the model sentence. The next step may involve an exercise in which the pattern is derived from the transformation of another similar pattern or serves as the basis for such a transformation. Then the basic pattern may be expanded into a somewhat larger one. Since the ultimate goal is the use of the pattern in actual conversation, the final step in pattern practice should be the use of the pattern in response to a "conversational" cue which is completely dissimilar to the pattern itself and in a real "communication situation" in which the pattern is likely to occur in actual conversational exchange. To illustrate the variety of drill mentioned above:

Repetition: We like this book.
We like this book. Etc.

Substitution (by various cues. See 5 above)
 idea....We like this idea.
 suggestion....We like this suggestion.
 picture....We like this picture.
 (gesture for I)....I like this picture.

Transformations:
 Do you like this book?.....I like this book.
 Do you like this picture?..I like this picture.
 or, Does your neighbor like this book?.....
 Yes, he likes this
 book.
 Do I like this book?.....Yes, you like this
 book.
 or, Do you like this book?.....No, I don't like it.
 Do you like this picture?..No, I don't like it.

Expansions: I like this book.
 Very much.....I like this book very much.
 Not at all.....I do not like this book at
 all.
 More than that one.....
 I like this book more than
 that one.

Communication Drill: (Questions used in real
situations involving
communication)

Do you like your textbook?

Do you like this kind of exercise?

Which subjects do you like?

Which sports do you like best?

Which subjects don't you like?

Or, use of completely dissimilar stimulus to which
the pupil is instructed to respond with the
pattern just learned.

This book is very nice, isn't it?

Football is my favorite sport. What about you?

I love pattern practice. What about you?

Etc.

7. That correct pronunciation, intonation and stress must be maintained throughout a pattern practice exercise is obvious. One of the main temptations for departing from the correct pattern consists in stressing the elements which seem grammatically relevant to the teacher. (This mistake is somewhat similar to the one made when unstressed conjugational endings are stressed because they are grammatically significant: e.g., Spanish or Latin amó, amás, etc. instead of amo, amas, etc.) Since the pattern is likely to be remembered with the pronunciation and intonation with which it was acquired, such errors must, of course, be avoided (e.g., if the pattern practice in Spanish consists in varying the object pronouns in Ese libro me gusta, Ese libro te gusta, Ese libro le gusta etc., stressing the unstressed object pronouns would result in an awkward stress or intonation pattern).
8. Throughout any pattern practice a well-paced tempo must be maintained and responses must be varied (from individual to group). There are at least two reasons for maintaining the well-paced tempo. Slow tempo -- faltering on the part of the student -- is, of course, an indication that the pattern or the requirements of the exercise are not understood by the pupil (thus his intonation is, by definition, "wrong") and more basic practice and/or explanation is needed. Furthermore, the pattern practice exercise is likely to be more effective the more opportunity for practice it affords. A slow exercise will give fewer opportunities for response than a well-paced one and thus be relatively uneconomical. Slow pacing of any activity may, indeed, result in loss of pupil interest and give rise to distractions and distractive behavior.

IV. TEACHING OF PRONUNCIATION

The teacher:

1. Is at all times a model for correct pronunciation of the foreign language.
2. Provides sufficient opportunity for imitation and repetition.
3. Makes sure of accuracy through frequent eliciting of individual response.
4. Shows awareness of specific pronunciation problems caused by interference from native speech habits and orthography.
 - (a) Has the class repeat words containing difficult sounds.
 - (b) Uses auditory discrimination drills.
 - (c) Has the class repeat words whose spelling is similar in both the native and the foreign languages.
5. Is constantly alert to error and makes corrections when appropriate.
 - (a) Isolates problems and demonstrates correct sound production.
 - (b) Gives brief and concise explanation of sound production when appropriate.
 - (c) Does not, by positive acceptance, reward incorrect utterances.

IV. TEACHING OF PRONUNCIATION

1. There are special types of language courses (e.g., programmed materials, self-instructional materials) in which the teaching of pronunciation becomes a special activity by itself, often preceding the learning of other aspects of the language. However, in the usual language course presented by the classroom teacher, the teaching of pronunciation is usually part-and-parcel of other regular classroom activities rather than a special activity pursued in isolation. Thus, the first prerequisite for the adequate teaching of pronunciation is that the teacher is at all times an accurate model of correct pronunciation habits. If he is not, then he has no other choice but to make the pupils aware of his shortcomings and to use tapes and recordings as models for imitation and practice. To present an incorrect model is inexcusable.
2. The learning of correct pronunciation in the classroom is principally a process of repetition of correct models. Some pupils will be able to imitate correctly without great difficulty; others will need many opportunities for listening and repeating before they approach, slowly, a correct imitation of the models which they are hearing. The teacher must keep in mind that in the classroom (as well as in the language laboratory) the pupil is not necessarily a judge of the accuracy of his imitation. These imitations and repetitions must be under the control of the teacher so that they will contribute to the improvement of pronunciation rather than serve as additional practice in mispronouncing.
3. The advantage of choral response in pronunciation (as well as in other types of) practice is, of course, that it gives a larger number of pupils the opportunity to respond more frequently and often encourages the hesitant, shy pupil to form responses. The disadvantage of choral response -- especially in pronunciation practice -- is that it hides individual error. Thus choral repetition must be constantly varied with eliciting of individual responses. Students who mispronounce must be made aware of their mistake, usually by the teacher asking for another (usually choral) response, then modelling the expression once more himself and finally asking for another imitation by the student who is mispronouncing. The teacher should also be aware of the

simple fact that mispronunciation is often not the result of inability to pronounce correctly but merely the result of sloppiness, lack of attention, etc. In all such cases of mispronunciation attention paid to the individual by eliciting and quick correction of individual response is especially necessary and effective.

4. The alert and experienced teacher is aware of the specific pronunciation problems which his students are likely to have. Typically, these problems are the following:
 - (a) The sounds of the foreign language may be completely new (e.g., French u in rue or Spanish rr in perro)
 - (b) The student may have difficulty in distinguishing between sounds of the foreign language (e.g., Spanish r/rr or French an/on/un)
 - (c) The student may substitute English "near equivalents" (e.g., pronounce a diphthongal word -- English say for Spanish se or French ses)
 - (d) The cause of the error may be "orthographic" (e.g., the student may use the sound reflex of English g as in English general in pronouncing the French général, or the English ti in English nation for French nation.)

In all of these cases in which special interference coming from native speech habits or orthography is likely to cause trouble, correct pronunciation may, even if acquired, be lost again through lack of attention or continued practice. Words containing the "difficult" sounds must thus be singled out of practice and repetition in choral as well as individual response. The student must be made aware of those differences in sounds to which he must pay attention in order to hear and pronounce accurately. Those foreign language phonemes which the student does not distinguish easily and automatically must be briefly and repeatedly contrasted in class in auditory discrimination exercises. (e.g., The teacher can establish: Word 1: an; Word 2: un; Word 3: on. He can then pronounce one word for the student to identify as 1, 2, 3. Or, in Spanish, Word 1: pero; Word 2: perro are established. The teacher then says: perro and the students identify by designating 1 or 2.) The same technique of auditory discrimination drill must also be applied to foreign sounds and their English substitutes so that the student learns to avoid the substitution of the English sound. (e.g., Word 1: English say; Word 2: Spanish se. The teacher then says: say and

the students identify 1 or 2.) Words in which orthographic interference is likely to occur must also be singled out for special treatment (choral and individual repetition and response) as they occur. Words which contain the same kind of orthographic interference can be grouped together in pronunciation drills (e.g., rosa, beso, mesa, etc. See Performance Criterion #5). The carrying over of English pronunciation habits is especially frequent in the so-called cognates which, in orthography but not in pronunciation, are like their English counterparts. Such cognates can be contrasted with the English counterparts and correct pronunciation can be modelled and made the subject of several repetitions.

5. As a general principle, it may be stated that errors in pronunciation should not go unnoticed. If simple remodelling by the teacher and repetition by the group or individual does not solve the problem, the teacher must then isolate the pronunciation problem and model the correct pronunciation several times, very slowly and carefully. If this does not produce results, the production of the sounds must be explained briefly and in very precise and concise terms so that the explanation is a real help to the student. In connection with the explanation of sound production, the following must be emphasized: in most teaching situations these explanations are remedial measures and it is superfluous to give long explanations on sound production if all (or at least the majority) of the students can produce the sound by simple imitation. Thus the description of sound production may not be necessary at all or may be reserved for small group work (after class or during laboratory sessions) as remedial work.

Explanations about sound production must be precise and the teacher must give clear and understandable directions which the student can follow easily. The suggestion to produce a sound "more softly" (a vague term) or to "vibrate the vocal cords" (which cannot be done upon command) is fairly meaningless advice. Probably the best way of teaching the production of sound is to make the student aware of what he does with his organs in the production of a familiar sound and then introduce in precise terms those modifications which will lead from the familiar to the new (e.g. to teach a pupil to produce the fricative [b̥] as opposed to the stop [b], the teacher can explain that the lips are kept in the same position as the /b/ sound in English but slightly apart permitting a continuous passage of air. The teacher can then explain the distributional pattern of the sounds indicating that the stop sound occurs in initial position or following

/m/ or /n/ and the fricative [ɸ] is found in any other position.

The correcting of pronunciation errors is, of course, subject to limitations (within the classroom situation, at least). The language teacher is, in a sense, often faced with a twofold dilemma.

- (a) Some individuals may persist in pronouncing certain sounds and intonations incorrectly while the rest of the class has acquired acceptable pronunciation. These few individuals cannot be allowed to take up an undue amount of class time.
- (b) Pronunciation is, as we have stated before, usually an activity which is incidental to other classroom activities. How, then, is the teacher to handle (in a question/answer exercise or a structure drill) a response which is grammatically correct but which contains the mispronunciation of one or several sounds?

As general guidelines in these two situations, we suggest that the teacher, while not being about to engage in corrective exercises at the moment when the error occurs, should at least not reinforce the error or hold it up as a possible model by giving it positive acceptance and approval. Mispronunciation by the individual who needs special, remedial work after class or during the lab session can be followed by a regretful or disappointed gesture (and perhaps one correct modelling by the teacher). The mispronunciation recurring in a response pattern drill can be handled in such a way that the grammatical correctness of the response is rewarded while the incorrect pronunciation is noted and, by inference, disapproved (e.g., If a student answers the following question properly ¿Con quién vas a bailar, con Victor o con Alberto? and does not distinguish between the fricative [ɸ] and stop [b], the teacher should praise him with a smile reinforcing his correct answer but at the same time, the teacher should indicate the pronunciation error which the student has made.

V. TEACHING OF SOUND-LETTER CORRESPONDENCES

The teacher:

- 1. Does not introduce spelling and reading until accuracy in pronunciation has been achieved.**
- 2. Controls sound to symbol transfer by use of chalk-board, charts or overhead projector.**
- 3. Isolates spelling of sound to be taught by means of visual devices such as colored chalk, underlining, etc.**
- 4. Provides opportunity for the students to say and hear the sound as the corresponding symbol is being written.**
- 5. Uses dictation in such a way that it supports the establishment of sound-symbol relationships.**
- 6. Gives continued practice in sound-symbol relationship and drills new spellings of the sounds as they appear.**

V. TEACHING OF SOUND-LETTER CORRESPONDENCES

During the first level of language instruction the teaching of sound-letter correspondences is one of the important regular activities of the classroom teacher. Exactly when sound-letter correspondences are to be introduced first (in other words, how long the initial pre-reading and pre-writing period of a language course should be) is still a debated and debatable issue.

1. As a general principle, however, it can be stated that the student at the first level of instruction should not be made to read or write materials which he has not first learned to pronounce accurately. Since orthographic interference is likely to make accurate pronunciation difficult in any case, it seems only logical that good pronunciation be established before this new interference factor is introduced. The establishment of sound-symbol relation is thus primarily the process of tying symbols to an already established accurate pronunciation. In trying to establish accurate pronunciation and sound-symbol relation at the same time the teacher is forcing the student to learn two unknowns simultaneously. In addition, the possibility of orthographic interference with pronunciation is maximized. Accurate pronunciation before spelling and reading can, of course, be applied to fairly large amounts of material (e.g., the course is begun with a prolonged pre-reading period) or to quite small amounts of material (e.g., audio-lingual practice of a drill precedes writing practice within the same class session).
2. Since the establishing of sound-symbol relations involves associating sounds with visual counterparts, all sorts of visual aids can be employed. Thus the teacher can use the chalkboard, slowly writing phrases as he (and the class) pronounce them out loud. He can use charts which can be read out loud - charts which summarize with examples different ways of spelling the same sound, and which can be part of the permanent classroom display. The overhead projector can be used to project charts or reading selections which are read in chorus or by individuals while the teacher traces the visual counterparts of the sounds that are being produced.

3. In order to make spelling patterns stand out and cause different spellings of the same sounds to become associated with each other in the minds of the students, various techniques can be used quite effectively (e.g., colored chalk, various types of underlining, etc.).
4. During spelling and writing activities it is, of course, particularly important to make sure that spelling and pronouncing really accompany each other. The silent copying of materials will not necessarily contribute to the establishment of a sound-symbol relationship concept. It may, in fact, lead to orthographic interference resulting in mispronunciation, the very pitfall which the delayed introduction of reading and writing is supposed to avoid. Therefore, especially in the initial stages of writing, the teacher must be sure that writing and simultaneous pronouncing is a classroom (or laboratory) activity under his control so that spelling is not accompanied by silence or mispronunciation.
5. Dictation is an excellent exercise to establish sound-symbol relation. However, care must be taken that dictation is indeed the tying of symbols to familiar sounds and structures. Thus, dictation exercises which serve the purpose of establishing or reinforcing sound-symbol relations cannot contain unfamiliar items, nor can they be composed of sentences or conversations which are already completely familiar to the pupil, so familiar that he can write them without paying attention to the corresponding sounds. Sentences, paragraphs, etc., which represent new combinations of familiar words and structure and which the pupil repeats out loud before (or during) the writing activity are particularly suitable for the establishment of sound-symbol relations.
6. New spellings of the same sound must be drilled as they appear, and then correlated and brought together with the already familiar spellings, (e.g., jefe, general).

VI. TEACHING OF READING

The teacher:

1. Limits reading material, in initial phases, to items learned audio-lingually and avoids, as much as possible, introduction of new vocabulary and structure.
2. Establishes sound-symbol correspondences from written materials by means of reading drills (e.g., minimal pairs, words with similar orthographic features).
3. Uses different techniques to assure actual reading, rather than recitation from memory, of material learned audio-lingually (e.g., recombination narratives, dialogue adaptations).
4. Uses visual aids and dramatization, where possible, to aid comprehension of reading materials.
5. Utilizes reading materials as a basis for audio-lingual activities by means of detailed questions on small segments of these materials.
6. Uses pre-reading helps (e.g., vocabulary, structure annotation).
7. Checks on homework by specific questions, previously prepared.
8. Avoids unguided "reading out loud" (models, if necessary).

VI.

TEACHING OF READING

Much of what we said about the establishing of sound-symbol correspondence (in the initial phases of the teaching of writing) applies of course also to the initial phase of the teaching of reading. Probably the most important aspect of the initial phase of the teaching of reading is simply that it should consist primarily of a process of tying orthographic representation to audio-lingually familiar material. Thus the pupil should not learn "how to pronounce letters" (or words, sentences on written page) but should learn which written symbols correspond to sounds, words, and utterances which he can already pronounce correctly. Again we want to stress that this recommendation does not necessarily imply a prolonged pre-reading period. It can be applied to the sequence of presentation of materials within one single class session.

1. Tying orthographic representation to audio-lingually learned material means, of course, that the initial phases of reading instruction should not be used to introduce new vocabulary or structure -- or that any such new vocabulary should at least occur only rarely, dispersed in already familiar material. If the textbook used in a course does indeed make a practice of using reading for the introduction of basic material, then the teacher can present such readings first audio-lingually (e.g., reading and repetition by sentence or paragraphs -- preferably with books closed).
2. While the introductory phase of reading must deal with familiar material, the first goal of reading instruction is the establishment of sound-symbol correspondences which will eventually enable the student to use the visual image of the word to reinforce his "acoustic memory" and which will also enable him to produce the correct pronunciation of unfamiliar words and phrases from the written or printed page. To achieve these particular goals reading drills can be used which are similar to the ones described under the heading of sound-symbol correspondence and which go hand in hand with those drills. Again color, underlining, etc. can be used to call attention to the important orthographic features which are being learned. In order to make the student conscious of sound-symbol correspondences, it is also possible -- at a somewhat later stage of reading instruction -- to go through exercises asking the student

how many sounds there are in a given word (or short utterance)
 -- how often a given sound occurs in a specific utterance
 (e.g., write the word, silla, write how many sounds there are
 in the word: answer silla, 4; or write, Roberto va en el
ferrocarril; how often does the sound /r/ occur in that
 particular sentence: answer 3; Roberto, ferrocarril).

3. Since the initial phase of reading instruction consists of tying symbols to familiar material, there is of course the danger that the pupil may reproduce the familiar material from memory without going through any kind of process associating sounds with symbols (just as in the initial stage of writing the student may reproduce written symbols from memory without associating them with sounds). There are several ways in which the danger may be counteracted. First of all the teacher can during reading practice in class, watch carefully the reaction of the pupil and use slides, overhead projector, etc. to introduce and pace the readings in such a way that they do not become quick, audio-lingual recitations. Material already learned audio-lingually can be used in different sequences (e.g., instead of reading the line of a dialogue in the way in which they follow each other, they can be read in different order). Perhaps the best way of assuring actual reading is to recombine the already familiar structure and vocabulary into new materials and to use reading material, which presents the already familiar in such a way that it cannot be reproduced without an intervening reading act.
4. As soon as the reading instruction and activity goes beyond the stage of simply establishing sound-symbol relations, the teacher must keep in mind that reading activities in the classroom must be part of the total program of learning to communicate in a foreign language. In no case should reading a foreign language be confused with translating from the foreign language into English. Translation from the foreign language should thus be either not used at all or only very sparingly as an occasional device to assure that the student understands the meaning of what is being read. During the first classroom presentation of readings, however, the teacher should as much as possible make sure that understanding does not come from the continuous presentation of English equivalents, but from context, pictures, or other visual aids supplied either by the text

materials or by the teacher, dramatizations, quick explanations in the foreign language. The explanation in English and especially translations into English should be a last resort -- chosen for the sake of economy rather than a first choice.

5. One of the best ways of providing for (and checking on) comprehension of reading materials is to make the reading the basis of audio-lingual activity. This interweaving of reading with audio-lingual activity is done best in such a way that very small segments of material (e.g., a sentence, or a short paragraph) are read and then made the immediate object of detailed and analytic questions. Such a procedure not only checks upon real comprehension, but it also brings about the immediate conversion of the readings into the audio-lingual domain while the constructions and vocabulary are still fresh in the mind of the student.
6. In the first stages of language instruction (level 1, possibly 2) the main flow of material is always from an initial audio-lingual contact to the realm of reading and writing. On the advanced levels (3, 4) the direction of the flow can be reversed. In other words, materials are assigned first for reading at home, then for subsequent class discussion. The amount of time and importance devoted to reading increase. It is particularly important at the more advanced levels that the teacher must take care not to suddenly adopt procedures which in fact force the pupil into bad reading habits, or painful translation from the foreign language to English. Audio-lingual preparation (e.g., reading out loud in class, choral repetition etc.) of texts may have to be continued into the more advanced levels of instruction. Special care must be taken not to use homework assignment materials in which the amount of new vocabulary introduced per line is so large that it is in fact impossible for the pupil to read the materials in the foreign language. If too much new vocabulary is introduced at once, the pupil is forced to look up the words before reading the material; in other words he will probably write the English equivalent in the book, then attempt to make out the foreign language structures and meanings on the basis of the vocabulary equivalents. This is reverse of the procedure implied in reading the foreign language. The pupil should understand what he is reading as the basis of the already familiar structures and vocabulary, guess the new vocabulary from the structural and situational context, and then confirm, if necessary, his

guesses by looking up the unfamiliar words in the dictionary. If texts are introduced in which there is a large amount of unfamiliar vocabulary and structure, then the textbook, or the teacher, must make sure that most of the vocabulary and structure are anticipated and presented to the pupil before he is asked to read the text (e.g., the new vocabulary can be explained in the foreign language, illustrated by a sample sentence similar to the one in which it occurs in the reading, or sample sentences illustrating the complicated structures found in the text can be put on the board and briefly explained).

7. On the more advanced stages the discussion of materials read at home becomes a fairly frequent and typical classroom activity. The teacher must then be careful to prepare for this discussion. He can focus the student's homework on special sections of the reading or announce the questions to be discussed in class, ahead of time. He can carefully prepare questions about the homework so that the classroom discussion follows the plan mapped out by the teacher. Those special portions of the reading assignment which contain key passages, constructions of special difficulty etc. must be singled out for questions. While the teacher should, of course, answer all legitimate questions and while it may at times be indeed desirable to lead the student to ask questions, the discussion of a reading assignment should never become a question and answer period in which the students do in fact ask the questions and in which the teacher has abdicated this role of being responsible for the conduct of the class.
8. Even at more advanced levels, reading "out loud" of extended passages by individual students is an activity which must be handled with some care: If the student can indeed read and pronounce well, he does not need the practice. If he does need it, he should not become a model for the rest of the class. Thus the teacher must remain the primary model for accurate pronunciation. Reading out loud on the part of the student must be primarily imitation of the teacher and must be followed by reading on the part of the teacher who then becomes the model for further choral and/or individual repetitions.

VII. TEACHING OF CULTURE

The teacher:

1. **Relates cultural material as closely as possible to Foreign Language instruction.**
 - (a) **Is alert to the possibilities for cultural exposition inherent in the basic material.**
 - (b) **Integrates, where possible, outside cultural experiences and materials with the basic material.**
 - (c) **Does not go beyond the linguistic level of the class in his choice of cultural materials (songs, poems, history, art, etc.).**
2. **Takes advantage of all available real products of the country when introducing culture on all levels, (records, newspapers, magazines, realia, etc.).**
3. **Uses culture positively and not as a stop-gap or time-filler.**
 - (a) **Does not consistently reserve the last minutes of the class or Friday periods for the presentation of culture.**
 - (b) **Enlivens the period by judicious choice of the moment to introduce cultural material.**
 - (c) **Uses the cultural material to re-establish the working set of the class.**

VII.

TEACHING OF CULTURE

There are at least two definitions of culture which seem to have current validity. One takes the view that culture represents the outstanding achievement (artistic, literary musical, etc.) of a particular people. This is the point of view typically represented by college departments of language and literature. The other view is that culture represents the "learned and shared behavior" of the individuals of a given community and includes all institutions or products of human activity, at least inasmuch as they are the outcome of such learned and shared behavior. The latter view is the one which is at the basis of the work of the anthropologist or perhaps, more generally speaking, of the social scientist. A great deal of confusion can arise if the two conflicting definitions are not carefully separated. For the language teacher both definitions of culture, the artistic-literary view (Culture with a capital C, as it is sometimes called) and the anthropological view (culture with a small c) are important and relevant. Besides, both views represent at times only complementary ways of looking at the same thing: a great work of art (e.g., a novel) can be viewed as belonging to "Capital C" as well as "small c" culture -- about which it may also contain a great deal of important information.

1. Of course, many of the outstanding products of Culture use the medium of language, and all language is part of culture (it is the "learned and shared behavior" par excellence!). Small c culture is part-and-parcel of foreign language instruction. The foreign language operates, normally, at least, in the foreign culture. Its vocabulary and structure are used to refer to objects, institutions, customs, etc. which exist in that foreign culture. To teach the foreign language as if it referred primarily to the familiar cultural environment of the native English of the pupil is a falsification which at the same time also removes much of the motivation for language study and makes it appear trivial: why learn a foreign language if it seems to be only an alternate way to refer to the already familiar cultural environment? In order to make the study of language relevant the pupil must be constantly reminded that the foreign language is, indeed, not an alternate way to refer to the familiar, but that it is a new and different means

of communication used in a different cultural environment to which it is the primary and most direct way of access.

The presentation of foreign culture must therefore be tied to the teaching of the foreign language as closely and intimately as possible. Even in the most elementary stages, the point that the foreign language operates in a different reality can be made briefly whenever the opportunity arises (e.g., windows, bathrooms, loaves of bread, etc. in France do not resemble their American counterparts). The teacher must thus be able to utilize every possibility inherent in the basic materials to alert the student briefly to the fact that behind the language which he is learning there is a culture different from his own.

Many teachers will, of course, supplement the basic materials used in the language course by other materials specifically designed to make the student aware of the foreign culture. Such cultural additions (small c as well as capital C) can be very valuable. Extreme care must be taken, however, that the presentation of such materials helps, rather than hinders, the process of learning the language. If the materials are not integrated with the course, then the presentation will be perceived as an activity separate from or artificially superimposed upon language instruction. The material will neither motivate nor reinforce the foreign language learning experience.

Two errors must be especially guarded against: one is the excessive amount of presentation of cultural material in English; the other is the introduction of language materials (songs, poems, stories) which are linguistically far beyond the level of the class. In order to point up the intimate connection of language and culture and in order to act as a motivating force, the materials must have a connection with the foreign language experience -- must preferably be in the foreign language and at the same time within the possible linguistic reach of the pupil. In other words, let us say, a movie on Southern France narrated in English more or less arbitrarily imposed on the instructional process has little or no value. The same movie, shown following the reading in French of a short story taking place in Southern France will have more value since it gives the pupil a look at the cultural environment of the preceding linguistic experience. The same movie in French, but incomprehensible to the pupil, will mean very little. However, if this film is introduced at a time when it is linguistically accessible to the pupil, when perhaps

its script can be "prepared" in class and made the object of discussion and exercises, this same movie will be a valuable cultural adjunct intimately tied to the pupil's language experience.

2. Perhaps the best way of making the culture behind the language real to the pupil is the introduction of realia representing the culture. But realia must also be chosen in such a way that they are, whenever possible, connected with the regular instructional program and within the reach of the pupil. Realia representing the foreign country do not only include objects (food, articles of clothing, etc.) but, especially on the more advanced levels, they may consist of real specimens of the language (newspapers, magazines, commercial phonograph records, etc.) and last, but not least, native speakers used as resource persons. Again it should be stressed that the use of foreign language realia must, whenever possible, be prepared and be made part of the total instructional program. The songs on a record can be explained and written on the board and may, indeed, be chosen to illustrate a language pattern which has just been learned.
3. Since the presentation of cultural materials is an important and necessary part of language instruction, it should not consistently be used as a stop-gap or time-filler during periods when the attention of the class slackens. The teacher who consistently assigns the last few minutes of the class session or part of the Friday session to the presentation of culture because "that is all that could be accomplished during these periods anyway" not only admits defeat in his effort to retain and maintain the interest of the class, he also, by implication, assigns to cultural material an inferior status. Loss of pupil interest during certain periods of instruction should be counteracted by various means and not assumed as inevitable and frozen into the structure of the course.

Thus the teacher, instead of assigning culture presentation to the periods of slackening in attention, could try to keep these periods from occurring by using presentation of cultural materials for a change of pace or to arouse interest before the drop in attention occurs.

There is, of course, a danger inherent in the introduction of cultural material for the purpose of preventing a drop in pupil interest. If the material is not connected with the lesson as such, it may perhaps attract attention and interest per se, but it will constitute a break in the

continuity of the lesson and after the cultural diversion return to the normal progress of the lesson as such may become difficult or impossible. The cultural digression should thus be chosen in such a way that it has some connection with the basic material being presented and that it also affords the possibility of a smooth return to the language learning activity. For example, a pattern used in pattern practice and connected with "asking for" objects may be used for a digression on French "Specialized stores" versus the American supermarket and the increasing number of American-type supermarkets in France, etc. Following this, an exercise in which students ask for different items in a bakery, grocery store, etc. can be used for the return from the cultural digression to the language practice activity.

VIII. USING VISUAL AIDS

The teacher:

- 1. Uses visual aids to illustrate and clarify structure and spelling (e.g., charts, chalkboard, flash cards, pictures, overhead projector).**
 - (a) In correction and confirmation of homework.**
 - (b) In teaching sound-letter correspondences.**
 - (c) In introducing new words in the reading/writing stage.**
 - (d) In teaching grammatical concepts (e.g., verb endings, agreement, etc.).**
- 2. Uses visual aids as cues to support language activity (e.g., realia, pictures, drawings, etc.).**
 - (a) In supplying meaning.**
 - (b) In stimulating conversation.**
 - (c) In cued response.**
- 3. Uses visual aids actively or on the bulletin board to relate culture with classroom activities.**
 - (a) Uses posters, magazine ads, newspapers, etc. which are products of the foreign language culture.**
 - (b) Uses visual aids which are related to and illustrate as closely as possible the cultural topic being discussed.**
- 4. Uses visual aids of high quality and appropriateness for maximum effectiveness in teaching.**
 - (a) Aids should be visible to and identifiable by the entire class.**
 - (b) Aids used to convey meaning should be completely unambiguous.**
 - (c) Aids should not be unduly distracting.**

VIII.

USING VISUAL AIDS

1. Visual aids can be used, first of all, in direct support of the teaching of language as soon as writing is introduced in the course. In a sense, writing itself and the use of the blackboard to clarify words or constructions in writing is the most obvious visual aid of the language instructor. When writing has been introduced and especially during the process of introducing writing and sound-symbol correspondence, this particular visual aid should be used as often as possible. While in the first-level language instruction it is generally desirable to have audio-lingual contact and audio-lingual practice precede the introduction of written equivalents, the teacher should never neglect the use of writing and thus "throw away" the powerful help which many pupils (especially "visually-minded" pupils) receive from being able to associate the spoken word with a written, visible counterpart.

The blackboard (or other ways of showing the written equivalents of language) should thus be used in a variety of activities; e.g., the correction of homework (see 10, 4b) the teaching of sound-letter correspondences (see 5, 2) the introduction of new words as soon as their correct pronunciation has been established.

Various devices can be employed to make the use of writing particularly effective. In the establishment of sound-symbol correspondences, the same underlining or color can be used for symbols corresponding to the same sounds. The teacher can reinforce grammatical concepts by writing structurally identical or similar sentences in such a way that these identical elements are lined up in vertical columns. Structurally equivalent endings can be written in the same color or underlined in the same fashion. Agreements between words can be made clear by identical colors or underlinings or arrows connecting the endings which must be in agreement.

2. A very different type of visual aid is represented by the pictures, drawings or realia which can be used in support of language activity. One very popular way of using such aids is for the purpose of supplying the meaning of the utterance or words that are being introduced. The so-called "direct method" consists of using visual aids almost exclusively for this particular purpose; but even the teacher who does not strictly adhere to a "direct method" approach

will find that talking about visually present realia (including pictures, actions, etc.) is an effective way of providing a frame of reference for the introduction of new material and to reinforce language learning since activity that is associated with a picture or object will probably be remembered better than activity which is introduced without visual tie-in.

Aside from providing meaning, visual aids can thus also be used to provide a frame of reference to give the class and the teacher something concrete to talk about. A picture can serve as a useful stimulus to conversation. The description of the picture itself can in turn be used for eliciting responses from the student.

Pictures can also, in a rather specific way, be used as cues in different types of pattern practice. Thus, as soon as the pupil has learned to associate a particular vocabulary item with a picture, the latter, rather than the word itself, can be used as stimulus in a substitution type of exercise (e.g., the basic sentence may be The teacher is in the classroom. The teacher holds up the picture associated with the principal. Student's response: The principal is in the classroom. Another possibility consists in having the pupil associate a specific basic utterance with a picture and then using the picture to cue the utterance or, perhaps, transformations of the utterance (e.g., a basic sentence like: The teacher is looking at the homework is associated with a picture. The picture itself can now be used to cue this sentence. The pupil can then be taught to transform the basic sentence upon receiving supplementary cues. The picture, in conjunction with the cue: "yesterday" can be used to cue the response: Yesterday the teacher was looking at the homework, etc.).

3. Generally, the visual aids which can be used to illustrate the culture of which the foreign language is a part (posters, bulletin board displays, realia, etc.) are not quite so intimately related to the language learning activity, yet their effectiveness will largely depend on making their relation to language and language learning as close and intimate as possible. The main purpose of "cultural realia" is to make the foreign culture real and to remind the pupil that the language is a real activity carried on by real people -- not merely a classroom exercise. Posters, magazines, real products of the foreign culture should thus be used as visual aids as much as possible and, whenever possible, in close relation to classroom activity.

The pictures or drawings used to provide meaning can be made in such a way as to convey the idea that they are representing individuals or artifacts of the foreign culture. The realia brought to class to aid in teaching, let us say, the different colors, the definite article, etc., can be products of the foreign culture. The picture on the bulletin board showing Notre Dame de Paris or the Escorial are indeed the subject (or at least related to the subject) of the current lesson.

4. The visual aids themselves should be of high quality and effectiveness. There are a few fairly obvious guidelines:

A visual aid must, by definition, be visible and easily perceived by the entire class (not just the front row). Thus, the teacher must guard against small, illegible writing, confusing blackboard presentation (e.g., leaving distracting items on the board) small pictures or realia, etc.

If the visual aid is used to supply meaning, then it must be completely unambiguous. This question of ambiguity is less of a problem if the teacher does not adhere strictly to the "direct method," provides meanings in English or uses the picture merely to cue an agreed upon word or construction.

A final point to be considered is that visual aids should always be used in support of language activity but should not be allowed to become dominant over it. Thus the detail, content, even aesthetic quality of a visual aid must be carefully considered in relation to the activity for which it is used. A very beautiful painting may be a wonderful example of cultural achievement -- a beautiful slide picture may give a very good view of certain aspects of a foreign culture -- and both may be used effectively as the basis of description to provoke conversation, but their very richness and beauty may turn out to contain too many distractions to make them useful vehicles for cuing in pattern practice or for serving as a frame of reference in the introduction of a grammatical concept.

IX. USE OF ELECTRONIC EQUIPMENT (LANGUAGE LABORATORY)

The teacher:

1. Makes sure that the pupils are thoroughly familiar with the content of the material before it is drilled in the lab.
2. Makes sure that the class understands the mechanics of the drills.
3. Monitors the work in progress.
 - (a) Makes sure that all pupils are participating actively.
 - (b) Provides for positive re-inforcement in such a manner as not to interfere with the drill.
 - (c) Is alert to pupil error and makes provision for individual correction where possible.
 - (d) Stops the drill when it becomes obvious that the class is not benefiting from it.
4. Adjusts the frequency and duration of drills.
 - (a) Uses the equipment only when appropriate.
 - (b) Uses the equipment only as long as necessary.
5. Adjusts to the exigencies of scheduling by using profitably any time in excess of that which is needed for overlearning, (e.g., songs, comprehension exercises, short stories, riddles, filmstrips, pictures).
6. Follows up the laboratory drills with appropriate classroom activities, (e.g., variations in structure and/or vocabulary, recombination of structural items, testing of the specific structures drilled).

IX. USE OF ELECTRONIC EQUIPMENT (LANGUAGE LABORATORY)

Before discussing the behavior of the teacher in connection with language laboratory activities, a few points concerning laboratories and their use must be elucidated. Laboratory work will, of course, vary according to the type of installation that is used, the type of scheduling and the general framework within which the laboratory is utilized. Regarding types of installation we must distinguish:

- (1) the laboratory which is a mere listening facility. (Level One)
- (2) the laboratory which allows for listening to recorded material and also to his own voice through activated earphones. (Level Two)
- (3) the laboratory which allows not only for listening but also for recording of responses and which makes it possible (because of a tape deck at each student position) to play back the student's recorded response. (Level Three)

In the use of the laboratory, the following situations must be clearly distinguished:

- (1) The laboratory is used to allow maximum flexibility in instruction in the sense that each pupil (or at least groups of pupils) can progress at his own optimal speed of learning. In this type of utilization, the laboratory is the place where the core of the learning experience takes place. Utilization of the laboratory for this type of learning requires the use of self-instructional (programmed) or at least partly self-instructional materials.
- (2) The laboratory facilities are available to the student according to his needs or interest. (The "library type utilization") In this type of utilization, the language course itself progresses at the same speed for all students, but the supplementary practice afforded by the laboratory can vary from student to student.
- (3) The laboratory is a fixed part of regularly scheduled instruction (nonflexible use). During certain parts of the class hour or during other regularly scheduled periods, all students are exposed to identical time blocks of exposure to laboratory materials.

While the flexible use of the laboratory (Situation 1 and 2 above) are probably the most interesting and promising, the nonflexible use (Situation 3) is, at present, the most typical, at least on the high school level. In this nonflexible use the laboratory is not (as is the case in Situation 1 above) the place where initial learning of materials takes place. It is rather the place for practice and "overlearning" of material with which the student already has some familiarity. The main advantages of the use of the language laboratory in the nonflexible situation consist in the possibility of providing a variety of correct models, of giving the student the opportunity to make a much larger number of individual responses than he could make during a comparable classroom period and, last but not least, of giving the teacher some relief from continuous and strenuous audio-lingual drill activities. Our discussion of teaching activities in connection with the laboratory will, then, be primarily concerned with Situation number 3, the relatively nonflexible utilization.

Perhaps the most important overall consideration in the use of the laboratory is that the laboratory work must be an integral part of the total instruction, not a separate entity, and that therefore, the transition from classroom activities to laboratory activities (and back to classroom activities) must be natural, smooth and quick. If the laboratory work becomes, in fact, an interruption of the normal flow of instruction rather than a helpful continuation, it becomes uneconomical and self-defeating.

1. The laboratory, usually by the very nature of its physical layout, is not the ideal place in which to explain or to introduce new material. Especially in the initial stages of instruction, it is necessary that the teacher watch each individual student's intonation and pronunciation as new material is introduced. In the laboratory, this task of keeping track of the entire group is extremely difficult. Even the most accurate "hi-fi" equipment (and most laboratories will not qualify for that description) will allow some distortion in the pronunciation which may be imitated by the student. Presentation of basic material in class rather than in the laboratory not only gives the teacher the opportunity to observe and correct immediately, it also gives the student the help which comes from watching the facial expressions (lip movements, etc.) which accompany pronunciation. The laboratory work should thus, normally at

least, not represent the student's first exposure to basic materials. This does not, of course, exclude the possibility that drills, exercises which represent variations of basic materials, or "overlearning" of basic materials be made part of the laboratory sessions.

2. If the laboratory work consists of exercises of the structure drill type, then it is essential that the students know what the exact nature of the drill is, either by means of brief instructions before the beginning of the lab session or via instruction on the tape or both. Instructions for laboratory work need to be even more concise and unambiguous than instructions for classroom activity. In classroom activities, a puzzled look on the faces of some students, a raised hand, a faltering response will provide immediate feedback as to the lack of clarity of the instructions and the teacher can quickly retrace his steps and restate the explanations. In laboratory activities, the lack of unambiguous clear description can usually not be remedied very easily. It often takes longer to find out that instructions have not been understood and so the teacher may find it more difficult to retrace his steps in order to clarify the explanation. Then, too, the teacher may not even be on hand when the "breakdown in communication" takes its effect, in which case, of course, the student may go through the whole session without knowing what he is doing.
3. We have stated before that the main advantage (at least of the nonflexible laboratory) consists in maximizing the number of responses made by the individual student. In connection with this statement, a few simple facts must be kept in mind. During the lab period the teacher must make sure that:
 - (a) student responses do in fact occur
 - (b) responses are made attentively
 - (c) the essential practice of rewarding correct responses and correcting wrong ones is maintained at all times.

Of course, tying in the language laboratory work very closely with classroom instruction will go far toward accomplishing at least some of the above-mentioned goals. However, monitoring in the lab is usually a necessity. The teacher can monitor the work by listening from a central listening console or (at times even more effectively) by simply walking up and down and observing the performance of the students. Those who are responding attentively and

correctly can be rewarded (by an encouraging smile or by a quick verbal reward via the console) and students who are not responding or who are responding incorrectly can be singled out for individual encouragement and/or correction. Much of the laboratory work included in current textbooks is based on the assumptions that the student can indeed judge accurately whether or not he has made a correct response, that he can make this judgment on the basis of comparing his response with the one provided on the tape and that hearing the correct response (which agrees with his own) will constitute an adequate reinforcement or reward of his effort. All of these assumptions are at best only partially true and the teacher must keep in mind that the laboratory (at least as constructed and used at present) does not allow the teacher to relinquish his role as the person who is rewarding appropriate responses and correcting inappropriate ones.

In general, it must also be emphasized that the laboratory is a tool of instruction and that the tool should not be allowed to dominate and shape the instructional process as such. Thus, if it becomes very clear that a particular drill or activity is not benefiting the class (e.g., directions have been misunderstood, class is not sufficiently prepared for the drill) it is better to interrupt the activity than to let the laboratory session degenerate into a chaotic performance simply because a fixed amount of time had been mistakenly assigned to a specific laboratory activity.

4. The above-mentioned role of the laboratory as a tool must also determine its overall utilization. In general, the laboratory should be used only when its utilization is required by the progress of the course. Such use necessitates either extremely careful planning in the organization of the course or a amount of flexibility as to when and how long the laboratory should be used. There is little doubt that the latter is preferable since even with the most careful planning it is difficult to arrange classroom instruction in such a way that the availability of the laboratory will coincide with its most effective use. (It is for this reason, no doubt, that many schools are installing "Classroom laboratories" in which the teacher can switch at will from the classroom to the laboratory type of instruction.) At any rate, a topic that must be abandoned, an explanation which cannot be given, a drill which must be interrupted because it is time to go to the language laboratory -- all of these not only result in a waste of time but also emphasize the lack of continuity between classroom and lab instruction.

What is true about the transition from classroom to laboratory instruction applies, of course, as well to the transition from lab to classroom and to the time devoted to laboratory instruction. There seems to be general agreement that the time that can be profitably spent on overlearning and reviewing material in the laboratory is fairly limited (perhaps an optimum of about twenty minutes). At this point we should emphasize again that this limited optimum duration applies only to the laboratory activities envisaged in this particular context and discussion and not necessarily to the flexible types of utilization described earlier (e.g., use of the laboratory as a center for programmed self-instruction.). At any rate, the teacher should be in a position to interrupt laboratory activities if they no longer seem profitable (that is, when there are signs of student fatigue, boredom, confusion, etc.) and should not prolong drill activities simply because they were provided for in a predetermined schedule. Nor should the exigencies of a predetermined schedule force the teacher to take up in the laboratory certain types of activities (e.g., explanations, presentation of basic materials) which can be more profitably pursued in the classroom situation.

5. If, however, a superimposed rigidity in scheduling forces the teacher to spend more time in the laboratory than would be spent for the purpose of practice or overlearning, he must see to it that this time is spent as profitably as possible and not in repetitive types of exercises in which boredom and exhaustion lead not only to ever diminishing returns but also to creation of negative attitudes toward the lab experience as such. Activities like listening to short stories (based on familiar materials) followed by comprehension exercises, showing of pictures or films, film-strips, playing of songs, etc. can be used to fill the scheduled laboratory period in a way which is interesting and at the same time reasonably profitable.
6. We have already stressed the point that laboratory activities must be completely integrated with classroom activities which precede and follow the laboratory session. Integration with the classroom activities which follow can be accomplished in various ways. Obviously, the laboratory drill can serve as the preparation for quizzes and tests to be taken during the following classroom session. Classroom activities can begin where the laboratory activity left off (e.g., materials or drills presented in the lab can be presented again and/or

recombined in the classroom; if a short story or dialogue was drilled in the laboratory, the next class session can start with questions or discussions concerning the story or dialogue). In short, everything possible must be done in order to make it clear that the laboratory activity is an integral part of the course and essential to the total learning experience.

X. MAKING HOMEWORK ASSIGNMENTS

The teacher:

1. Chooses assignments designed to reinforce the learning which takes place in class.
 - (a) Refrains from making assignments which force students onto unfamiliar ground.
 - (b) Makes certain that the nature of the assignments necessitates active FL behavior on the part of the students.
2. Evaluates assignments in terms of the results achieved through the assignments rather than via physical evidence of their having been completed.
3. Clearly explains what is to be done and how it is to be done. (Uses class time, when necessary, to illustrate and practice procedures to be employed in accomplishing assignments.)
4. Makes assignments at appropriate time during the lesson. (Allows sufficient but not excessive time to explain expectations.)
5. Provides opportunity to confirm or correct assigned work as soon as possible.
 - (a) Makes homework correction a class activity on most occasions.
 - (b) Uses visual aids to facilitate correction (e.g., overhead projector, colored chalk).
 - (c) Makes sure that each student is motivated to correct his homework carefully and conscientiously.

X. MAKING HOMEWORK ASSIGNMENTS

1. The main purpose of homework (at least at the first levels of instruction) is to reinforce learning which has already taken place in the classroom. Thus homework should, normally at least, represent an extension of classroom activity. In making assignments for homework, the teacher must keep in mind the simple facts that, on the one hand, the homework should represent some language activity on the part of the student while, on the other hand, the student will be working by himself so that errors will go uncorrected -- at least until correction takes place in the classroom. (Immediate correction of homework could be possible only in special cases. For instance, the homework assignment is done in the language laboratory and consists of listening to tapes and records, or the student takes home specially designed "programmed" self-instructional materials.)

The normal homework assignment must, therefore, consist of exercises in which the student is not likely to make an unreasonable number of errors. The student must be on familiar ground, performing learning tasks that are active and useful and at the same time reasonably "safe." Some examples of such activities are:

- (a) Writing out a drill that has already been performed orally.
- (b) Continuing a drill (in spoken or written forms) that has already been started in class.
- (c) Making new sentences on the model of a sample sentence.
- (d) Making new sentences out of a sample sentence by replacing words in the sentences with new words either supplied by the teacher or the pupil's own choice.

As the student's ability in the foreign language increases and the amount of "control" in his language activities is generally relaxed, he must also receive more opportunity for freedom and creativity in his homework assignment. But even on those more advanced levels, the teacher must be

careful to relax control gradually so that the homework assignment does not become an opportunity for making numerous uncontrollable errors. Exercises in writing "free composition" must be preceded by assignments in guided composition (in which the teacher tells the student just what to write about, what constructions to use, etc.). Homework that forces the student prematurely onto unfamiliar ground not only leads the student into numerous errors but also burdens the teacher with an unmanageable task of correction (and any written homework that goes uncorrected is of limited value, if any).

2. The tendency of many pupils is to think of homework as an end in itself rather than a means to an end. It is a specific task to be "gotten over with" so that other, perhaps more interesting and pleasant, occupations may be undertaken. Corollaries of this attitude are that the homework may not be done at all, that it may be done hastily without real involvement or effort to learn, that it may be copied from a classmate, etc. The teacher must do all in his power to counteract this attitude. He must make it clear that the purpose of homework is learning experience and not the production of some physical realia (e.g., a sheet of paper with ten sentences written on it) to be brought along to the classroom. The best ways to impress this fact on the pupil are (a) not to give homework assignments which are obviously not designed to reinforce a learning experience, (b) to evaluate the homework in terms of the results achieved by it rather than in terms of the physical evidence of its completion. In other words, classroom activities, quizzes, tests, etc. should be structured in such a way that the homework presents a direct and meaningful preparation for the students. Only in the most advanced stages of instruction should homework as such be graded A, B, C, D, etc. (e.g., free composition, report on a book read outside of class, etc.).

This does not mean that the fact that homework is not done should go unnoticed, even on lower levels of instruction. It should be made clear to the student that the real "punishment" for not doing the homework is lower achievement than he would otherwise attain. Occasionally, as a result of the lack of grouping, there may indeed be the case of the rare student who can get all "A's" without doing any homework. Depending on other factors involved (general attitude of the student, his performance in other class activities) the teacher may let him "get away" without doing his homework or, better yet, provide some sort of special assignment.

3. Since the student doing his homework is on his own, the "what" and especially the "how" of the assignment must be very clearly explained. Again, laboratory homework and programmed, self-instructional materials are, of course, very specifically designed to control the way in which the student works when he is alone. In the normal homework situation, however, the teacher must provide very specific instructions in the classroom and, if necessary, model the procedure. To say: "Memorize the first four lines of a dialogue" may seem a very specific assignment, but it can be made more specific by saying: "Memorize the lines in the following way: Read the first line out loud several times, then cover it; see whether you remember it; if you don't, say it a few more times out loud while reading; do not proceed to the second line until you know the first one....." etc. An assignment like: "Make sentences of your own on the model of the following sentence" may have to be illustrated very carefully by taking class time to construct some sample sentences in the same way. One means of settling the "how" and "what" questions of homework assignment is to assign as homework the completion of an exercise started in the class (the written form of an exercise done audio-lingually, etc.).
4. Since the "how" and the "what" of the homework must be clearly explained, it is obvious that the homework assignment itself must be made at a time when these explanations are logically required by the progress of the lesson, and when there is sufficient time to give explanations and, if necessary, answer questions concerning the homework. Probably the most inappropriate time for making the assignment is the moment immediately before the end of the period, or the very end of the period itself. The last minutes of class can, perhaps, be used to remind the students of the assignment. The assignment itself should be made at the most appropriate time during the class period.
5. All written homework should be corrected. In conjunction with homework correction, we should remember that these simple principles of learning are applicable:
 - (a) The correction should come as soon as possible.
 - (b) Pupils' correct answers should be rewarded.
 - (c) The incorrect items must be pointed out and the student must have the opportunity to formulate correct answers.

From these principles, it follows that homework should preferably be corrected the day after the assignment was made and that each student should correct his own work in such a way as to enable him to see which answers are correct and to rewrite correctly those which are incorrect.

In no case should homework be exchanged so that students correct each other's assignments. Nor should class time be wasted by individual pupils putting sections of the homework on the board at the beginning of the class session. (This procedure leaves those who are not at the board either with nothing to do or with a different, distracting activity.) One effective way of correcting homework is for the teacher to put the required answers (section by section, sentence by sentence) on the board. Visual aids (colored chalk, underlining, etc.) can be used to draw the attention of the class to the critical points. Especially effective for the purpose of providing the correct model for the assignment is the overhead projector, since the answers can be written out by the teacher before the class and no class time at all is wasted in producing the corrections.

On the more advanced level of instruction this type of homework correction will, in many cases, be impossible. Free composition assignments must obviously be corrected individually by the teacher. (In the case of more controlled, "guided" composition, it is still possible to provide, as a result of classroom activity, one correct model which is used as a basis for audio-lingual activities such as questions and answers, discussion, etc.). Individual compositions which have been corrected should be rewritten by the pupil and the teacher should check (or at least spot-check) the corrected work.

Whether correction of homework by the student is an activity undertaken at home (e.g., on the advanced level: rewriting of a free composition which has been corrected by the teacher) or an activity undertaken in class, the student must be motivated to correct his homework carefully and conscientiously. The student-corrected homework should be periodically checked by the teacher. This means that each student should be required to keep a special notebook or folder for his corrected homework. Such a folder or notebook can serve two useful purposes. It can be useful for review purposes, since the corrected homework will be a very graphic reminder of the correct answers, especially in those areas in which the student is most likely to make mistakes. Secondly, it can accord to homework (and homework correction) the status which it deserves as a useful learning experience.

XI. TESTING

The teacher:

1. Gives frequent short quizzes.
2. Uses a variety of techniques to test the various skills.
3. Tests only after the class has been thoroughly prepared.
4. Makes sure the students understand the test items and procedures.
 - (a) Gives clear and complete instructions for taking the test.
 - (b) Monitors the test to provide additional clarification.
5. Provides feedback as soon as possible.
6. Uses information derived from item analysis and review of the test as a basis for making necessary changes in teaching and/or testing procedures.
7. Uses clearly defined criteria known to and understood by the class as the basis for grading tests.

XI.

TESTING

Testing serves several purposes: it is necessary in order to establish the grades of the pupils; it may be necessary to provide motivation for learning; it is, most of all, useful as a diagnostic instrument. Testing tells the pupil which items have been learned and which ones need further review; it tells the teacher what the achievement of the class is, what parts of the material have been learned and taught well, what parts may have to be taught again or perhaps be taught differently.

1. No matter what particular purpose of testing one wishes to emphasize, the periodic, frequent, short quiz instead of (or at least in addition to) the large exam at the end of a longer time period is an essential part of the language course. When used for establishing the grade of the pupil, short quizzes remove the danger of attaching undue importance to a single performance influenced, perhaps, by unusual circumstances, and they will tend to reduce the amount of anxiety associated with the process of being examined. For the purpose of motivating the student to learn regularly and steadily, the long, comprehensive final examination is useless. It is even more useless for the purpose of providing feedback to either the pupil or the teacher. It establishes the outcome of a procedure which (at least within the same course) is no longer reversible. The final exam is not the time to find out that either the learning or the teaching process has gone astray.
2. It is not our intention to discuss in detail all the possible techniques of foreign language testing. Various books, manuals, etc. may be consulted for specific types of test items. However, some general principles will be emphasized:
 - (a) If we attach importance to all language skills (speaking, listening, reading, writing), then all skills must be tested.
 - (b) It is better to test any skill directly than indirectly (that is, by its correlation with another skill). The validity of any test diminishes as we rely on testing as a correlation with the skill tested rather than on testing the skill itself. Excessive reliance on a correlation may in fact upset the correlation itself.
 - (c) There may at times be a conflict between validity of a test and the requirement of ease of scoring.

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In general, the foreign language teacher should keep in mind that certain types of tests employed in widely used, nationally normed examinations are often influenced by the requirement of easy objective scoring, but are not necessarily the best models to be followed in preparing short classroom quizzes or tests.

(d) It is better to use a variety of techniques to test a skill than to rely constantly on just one technique. Reliance on just one technique may be unfair to the pupil who may have difficulty with that particular technique and may also ultimately influence the pupil to learn the material in just the way in which it is needed to do well in a specific type of response.

In demonstration of the above points:

(a) It is generally easier to test the passive skills than the active ones. "True-false" or "Multiple choice" techniques lend themselves very easily to testing of either auditory or reading comprehension. As a result, the teacher may be tempted to test the passive skills and neglect the others, especially the speaking skills. However, the neglect of testing the speaking skill will inevitably de-emphasize its importance in the eyes of the student. Thus, short tests of individual pronunciation and ability to speak (answer questions, react to pictures, etc.) must be included in the testing procedure if speaking the language is to be one of the goals of instruction.

(b) It is, of course, true that there is usually a very high correlation between performances in the various skills, but the correlation does not provide motivation to pursue and practice the skill which is not being tested. In addition, the testing of items which correlate with performance rather than testing the performance itself can have adverse results. To give a well-known example: There is (normally, at least) a high correlation between the ability to either speak or read and the knowledge of vocabulary. At the same time, knowledge of vocabulary is not an end in itself. The constant use in the past of vocabulary tests on some well-known standardized examinations resulted in the stress on the learning of vocabulary as such and produced students who knew vocabulary but could neither speak nor read the language.

(c) The use of the correlation between knowledge of vocabulary and reading on nationally used tests is, of course, principally determined by one factor: ease of

scoring. In general, the classroom teacher would do well to keep in mind that ease of scoring should not become a factor of overwhelming importance in making up short quizzes -- at least not at the expense of validity, and especially not in the testing of the active skills. The best way of testing speaking is to make the student speak. The best way of testing the student's knowledge of grammatical points in either spoken or written performance is to have the student say or write a sentence containing the particular point of grammar, and not to have him pick out one of four or five possible ways to complete a sentence.

3. The use of the test as a motivating as well as a diagnostic tool makes it mandatory that a quiz or test be given only after all of the material covered by the quiz has been thoroughly and clearly taught. The student should be (or should, at least, have had the opportunity to become) thoroughly familiar with all of the material as well as the testing procedures themselves. This means that the testing procedure as such should be carefully explained, preferably before the quiz or exam is given, and should, whenever possible, be closely related to the teaching procedure (e.g., if the teaching procedure has relied heavily on answers to pictorial cues, on making affirmative sentences negative, on changing tenses of verbs at agreed-upon signals, on replacing nouns with pronouns, etc., then the same procedure should also be used in the construction of test or quiz items). There is no justification for introducing new, unusual procedures or test items which test the student's ability to grasp the testing procedure rather than his knowledge of the language.
4. From what is said above, it follows that the instructions for taking the test and the test items themselves must be perfectly clear. If the teacher feels that it is preferable to use the foreign language in giving his instructions, then he must be especially careful to use only familiar, recurrent types of test items and to explain the test items themselves very carefully, perhaps in class sessions preceding the administration of the quiz or exam. During the test itself, the teacher should also be on hand to provide clarification as to what is required. He can show, at the same time, interest in the performance of each student, reassure the insecure students, perhaps walk up and down and ask individuals whether they clearly understand what they are supposed to do. (This procedure will, of course, also allow the teacher to prevent possible cheating without casting him too obviously in the role of a policeman.)

5. The role of the test as a diagnostic tool requires that it be corrected and returned to the student as soon as possible. If the student is to "learn from the test," then he should receive correction of his wrong responses (and confirmation of the right ones) as quickly as possible. In the case of individual speaking and/or pronunciation tests, correction and confirmation is, of course, immediate. Written quizzes can be discussed and corrected in the class period following the quiz. Some teachers prefer to give the correction immediately after the quiz is taken. This procedure has the advantage of immediate correction and confirmation, but the disadvantage that the student cannot correct his own mistakes, at least not if the quiz is to be used to establish a grade. (The temptation to change the answer is too great to be resisted.) Some teachers follow the practice of having students exchange papers for correction. This procedure neither removes the temptation to make changes (this time on the exam paper of a friend) nor does it give the individual the chance to have direct confirmation or correction of his own answers. Thus, for any exam used for purposes of grading, the best procedure is correction of the exam by the teacher, but in such a way that mistakes are noted on the paper but no correct response is provided. Then, during the next session of the class, the correct answers are provided (on the blackboard or overhead projector) and the students write out the correct answers. Just as with corrected homework, corrected quizzes should not be thrown away but be kept in a special notebook or folder by each individual student.
6. Each quiz tests not only the students, but, in a very real sense, the teacher as well. It gives him the opportunity to evaluate himself and his techniques. Thus, a teacher must consider the results of any exam first of all from the point of view of whether the class as a whole has reached satisfactory achievement. Then the specific test items should be examined with some care. If certain test items were missed consistently by the majority of the students, then the specific material tested by those items was perhaps badly or inefficiently taught. If the item is missed by the better students or missed randomly by good and bad students alike, then the test item itself was unreliable and badly constructed. Thus, the test will give the teacher clear indications whether the teaching or the testing procedure or both need modification. A teacher, especially a beginning

teacher, may find it useful to keep a "log" of his quizzes and tests in order to modify his own performance as the result of the feedback received.

7. The purposes of providing feedback and motivation can be interfered with quite seriously if the student perceives the test or the grading system as "unfair" and is allowed to come to the conclusion that the reason for a low grade or wrong response can be found with the teacher rather than with his own performance. The teacher must, therefore, make sure that the students know exactly not only what their mistakes are but also the criteria on which the grades are based. The teacher should communicate very briefly how much each mistake (or type of mistake) counted, how much value was assigned to each part of the examination and within which brackets specific grades were assigned.